

ing over the glyphs, above which would appear a bold cymation, representing the edge of the projecting floor, but about three times thicker, and weathered on the upper surface. All described here, or something with a similar purport in view, may be cut out of one stone, of the proper depth, affording sufficient strength for the maintenance required in a lintel. This having the semblance of a Doric entablature, care must be taken that the copy does not lead to error. Nothing was supposed to rest on the Doric frieze, nor was any building intended to surmount it, on which account the triglyphs were made continuous; but in a cornice between two stories, the glyphs must not be continued between the solid piers; because it would be as unmeaning to place a pillar on such a foundation as to build a wall upon a boarded floor. The stone imitation of the floor should be confined to those places occupied by the recesses of windows and doors, and the segment between the upper and lower piers made a solid plinth, moulded in accordance with the portions it connects together.

On looking back again to the remains of former times, we find that these buildings do not present to us the appearance of mere walls, pierced with a number of openings. This will suggest another principle for the decoration of dwelling-houses, which idea has been partially carried out in a few public buildings, and occasionally in commercial structures of considerable magnitude, of late years, but never in domestic residences. Where the suggestion has been attended to, a happy improvement is effected, above the ordinary system of mere walls with windows. To pursue this theory, and render it practicable, it would be necessary to consider the entire fabric as supported by solid piers, of a breadth not proportioned to height, after the manner of our modern pillars, but rather in accordance with taste, to be determined by the architect, who must also have an eye to the stability of these piers, and their strength to bear with ease the superincumbent pressure. This puts an end at once to the appearance of a mere wall, whilst the openings remain to be filled up with doors, windows, or panels, as may be required. The piers should terminate with each story, in the style previously described, and they may have moulded capitals and bases, both of which may be richly ornamented. If ornament were too expensive, it can be omitted; but it would still be necessary to show some finish to the tops and bottoms of the piers, for the sake of marking them as such, and to carry out the intent in view. These solid pillars should never be put up in rustic blocks; but I fancy that they may be fluted, or otherwise ornamented with sinkings.

The next step is to fill up the window openings; and therefore we shall commence with the sill, which should be a stone panel similar to the internal back of the window, and resting on the stone base or the floor-string. The reveals of stone are to be proportioned to the size intended for the frame, and the window-head must be of sufficient depth to come below the internal mouldings in plaster and wood. The reveals may be moulded up the outer edges, and have also moulded imposta or springers; and the window-head may be put together in two segments, with a deep-moulded key, to form a support for the floor-string above, or the cornice in the upper story. The segments of the arch can be finished with panels similar to the sill. The whole of the work here described may recede, at least, six inches behind the faces of the solid piers; but the general depth of such recess in a façade should be regulated by the size of the openings.

For the present we may pass over the entrance, cornice, base, and chimneys, and proceed with the main purport of the suggestion.

The third hint received from the study of ancient and Anglican architecture, is unity of material. We should, if possible, use only one material, whether that be stone or brick. But it is sometimes necessary to depart from this rule; and when compelled to do so, both materials should be so put together, that one

will not disfigure the other, or render its appearance shabby. Where stone so predominates that brick becomes inferior matter, the brick should be made to assort with the stone, as much as possible; not by any artificial means, but in its original formation. Where brick is the principal substance, the stone should be used only where necessary, of the darkest shade to be obtained, and not with a view to dividing the brick surface into petty subdivisions.

It is well known that a fabric may be built entirely either of brick or stone, without any difference in the manner of execution, except that in brick buildings all openings must be necessarily surmounted by an arch. In fine, these were the only substances which, through the lapse of ages, remained unquestionable in point of construction; and we find that they were made subservient to all the improvements of successive centuries, from the time they were first used to the present day. Stonework has been wrought to the most exquisite finish, and the most elaborate design of architectural genius. Bricks have also entered into some of the most difficult portions of workmanship. Brick buildings are also the only ones into the fronts of which woodwork may be introduced, with anything like a happy effect—not painted over in imitation of stone, nor made to appear stone artificially, by coating it with vitreous granulations; but to be stained as woodwork, or decorated as wood should be decorated. A judicious timber ornamentation of brick houses has a very good effect; setting aside all inane attempts at imposing on its details the ponderous mimicry of stone. All reliefs must be compatible with timberwork, in general; light, elegant, and free. Much advantage in designing may be had, by considering its properties as timber, in its application to all external purposes; and not, as in the present day, allowing the mind to entertain a false conception of its identity, when completing such portions of work as the jambs and cornices of bay-windows, and other parts, based with stone and completed with timber, soon distinguishable by exposure to the weather and the negligent manner of execution.

Where it is necessary to use both materials, it may assist in producing a pleasing effect, to observe some particular style of applying the stone portions of the structure, such as—all unbroken horizontal lines to be well relieved above the wall-face, and all perpendicular and other mouldings, such as floor and window linings, to be sunk well below the brickwork. There are many other arrangements within the scope of art which would soon present themselves to the mind's eye of a person intent on improving the present fashion of building, and doing so according to truthful principles. To this may be added, that mere fancy, which is always detailed erroneously, never even looks interesting; whilst the labours of an artist, when guided by science, though ending in simplicity and plainness, are always pleasing and satisfactory.

F. SULLIVAN.

MONUMENT TO DAGUERRE.

THE *Société libre des Beaux Arts*, Paris, have erected a monument at Bry-sur-Marne, to the late M. Daguerre, well known amongst us by his dioramas and the process of sun painting which bears his name, and on the 4th inst. they met to inaugurate it. M. Moullard du Comtat read a discourse at the tomb, in the course of which he mentioned the following occurrence, to show the degree of perfection to which Daguerre had arrived in his imitations. During the exhibition of his diorama of "The Tomb of Napoleon at St. Helena," a young student came to him with his colour-box under his arm, and asked permission to make sketches, as if he were before the real place. Daguerre smiled, and feeling the compliment under this *voile*, said to him, "Young man, come and see me as often as you like, but do not work here, for you would only make a copy of a copy. If you wish to study in earnest, go into the open air."

The monument is simple. A railing of iron surrounds a monumental pillar which is on a granite pedestal: the upper part of the pillar

carries a medallion portrait of Daguerre by M. Husson. M. Robault de Fleury was the architect.

NOTES IN THE PROVINCES.

Bury St. Edmunds.—The restoration of the Norman tower having been completed, a résumé of the state of the structure previous to the commencement of the work, and of the various repairs and restorations effected, has been presented to the churchwardens of St. James's parish, as a record to be placed in the parish books, along with a list of contributors and abstract of expenditure. The cost has amounted to about 3,400*l.* of which the parish contributed 800*l.*

Harlow.—A new school-room and residence for the schoolmaster has just been completed in this village, mainly at the expense of the Rev. James Fendall, rector of the parish. The school is adapted to contain about eighty children. The buildings are in the Tudor domestic style, and their site is in the immediate vicinity of the church and rectory-house. The opening of the school-room took place on Tuesday last week.

Shellingford (Berks).—The little village church at Shellingford, Berks, was long struck by lightning. Tenders were given for repairs, and, by some unaccountable misunderstanding, the highest was 1,640*l.* and the lowest 240*l.* The latter was accepted, and the contractor is now at work. He says he could rebuild the entire church for 1,200*l.*

Abingdon.—The contracts for the repairs of the county hall have been taken, and the work will be commenced in due course. The cost of the alteration will amount to 2,000*l.* and further subscriptions will be required.

Longbridge Deverill (Warrimster).—One of the first acts of the Marquis of Bath, after arriving at majority was to order the restoration of the nave of the church of Longbridge Deverill, where his ancestors are buried, and which is usually regarded as his parish church. The chancel also has been rebuilt at the expense of the marchioness, and the work of restoration is now completed. Mr. Hartman, of London, is the architect, and Mr. Hale, of Warminster, the builder.

Holyhead.—A dispute appears to have occurred here between the contractors for the harbour works and their workmen as to the appointment of a surgeon. The contractors had appointed one themselves in the outset, and retained a small tax on the wages for which the men had the benefit of surgical or medical attendance in case of accident. The men seem to have thought that since they contributed for the surgical attendance they ought themselves to have the appointment of the surgeon, and they were dissatisfied with the professional man appointed by the contractors, and that for what really seems to us a very fair reason, namely, that he could not speak their language. The men accordingly desired to give the appointment to a Mr. Jones—a Welshman, we presume, who would be able to converse with them as to their ailments, and to prescribe accordingly. A strike was the result of the refusal of the contractors to agree to the terms of the men,—the former having appointed the surgeon in charge for the whole continuance of the works. According to the *North Wales Chronicle*, however, some sort of compromise has been effected, and the men are, after a certain time, to employ their own surgeon, in favour of whom, by the way, they had voted some time previously by a majority of 500 to 300, on being polled, in order to ascertain their general feeling on the subject.

Llanwonno (Cardiff).—The young Marquess of Bute has, through his trustees, subscribed the sum of one hundred guineas towards the erection of the new church and schools in the Rhondda Valley, in the parish of Llanwonno. This building is now progressing under the superintendence of Mr. C. E. Bernard, of Cardiff, architect.

Cardiff.—An important point has been achieved towards the welfare of this, at present, unhealthy town, by a "drainage" mayor having been elected for the ensuing year.